The Arab Writers' Union

NO 19



Cinema Flashes

Written by

Mohamed Abass Badar

Translated by

Gihan Abdel Naby

اسم الكتاب : لمحات سينمائية

اسم المؤلف : محمد عباس بدار .

اسم الناشر : رابطة الكُتاب العرب .

رقم الإيداع : ١٦٠٨٤

سنة الطبع : ٢٠٠٤

I.S.B.N 977.17.16Z6.X



رابطة الكُتاب العرب .. رمز الثقافة فى مصر

المشهرة تحت رقم ١٦٨١

كلمة رئيس مجلس الإدارة
الكاتب / إسلام عامر طه

بسم الله الرحمن الرحيم ، والصلاة والسلام على أشرف المرسلين سيدنا محمد بن عبد الله ، النبى الأمى ، خير من أرسل للبشرية أجمعين بدين الهدى والتقوى ، أما بعد .....

لقد حملت رابطة الكتاب العرب بمدينة الإسكندرية ، جمهورية مصر العربية على عاتقها توارث ذلك الميراث الذى لا يقدر بمال ، الذى تركه لنا الأجداد من الأدباء والعلماء ، ليكون كاهلاً على عاتقها إعادة إحياء هذا التراث ، ولكن بشكل يُعيد للمُثقف العربىّ ثقافته التى بدأت تنحدر نحو هُوة التغريب والتهويد ، وإن دل هذا التراث على شىء ، فإنه يُدل على معاناة الإنسان الذى يعيش الكلمة ذات المدلول العميق .

The industry of the seventh art is incapable of playing Its role

Despite being of its golden age, the industry of cinema is becoming day after day un capable of performing its role. There is no doubt that Egypt has proved excellency and uniqueness in making movies from the first appearance of this industry and up till now. Cinema is the best ambassador of Egypt abroad. It is the best means of proposing and tackling the issues of our society. Making movies is not only considered on industry. but it is also an art and though that address souls and minds. Despite all that ,the industry of cinema deteriorated day after day with fast steps.

There are some negative aspect in this industry. One of which is lacking the cinema houses in the last few year. But the problem, now , is becoming more profound, there is a lack of co. ordination between distribution compa-

nies in displaying their movies. Also the over control of some major companies on cinema houses. The second problem is concerned with the audio studios and laboratories. In the past, a producer was complaining most from the badness of the voice of the Egyptian film. Even after the development of the equipments of shooting studios and laboratories, the Egyptian producer is still developing his movies abroad, because of the high quality and technology and the low, cost available

there. Eventually, this costs us a lot of hard currency. However, the problem does not stop at this extent, there are other negative aspects such as, stealing the Egyptian film in countries like; America and European countries. Although there are many conventions signed by America and other countries, such as; the GATT and Biro accord (signed in 1440) and despite all the efforts of the Supreme Council of Culture and Chamber of Cinema Industry in formulating a law to protect the Egyptian film abroad from organized piracy, Our movies are stolen there in an organized way. In the Arab countries, especially the Gulf counties, the Egyptian film is hardly accepted with strict conditions . However, there is some hope in focusing on

distribution inside the local market. This strategy is not very new, as the American Film does not count mainly on outdoor distribution but it counts on distributing basically inside. We should set some simple mechanism to organize the markets of the Egyptian film inside. Cinema houses now days are many. This enables the Egyptian Film to be well- distributed inside. This conclusion comes from

unconventional thinking; which is considered a start to open new markets inside and also outside, in new countries such as; South Africa . In this respect, another issue in to be posed, the issue of common taste. The issue which are discussed on the screen represents a profound and dangerous subject .

This is because it addresses our youth, children and society. After the appearance of some movies which contradict the common taste and ethics and lacks objectivity in tackling subjects, and which raise arguments among the audience as some people say " it is the mechanism of cinema production", the problem is not settled yet. Eventually, it is necessary to produce a fine piece of art, despite the differenced of open ions.

The problem is not solved yet, one of the most important problems facing the industry of cinema in Egypt is the financial support. Although banks and financial institutions used to sponsor and support movies, in the past in Egypt, the idea of supporting cinema movies become risky

nowadays, as banks fear of the unseriousness of the producer to pay back.

a) We can conclude the vole of the ministry of culture in two points ; The high cost of shooting in historical places, which are affiliated to to the institute that supports cinema.

b) Increasing the financial support of cinema industry.

Cinema is not merely festivals and prizes but it is also increasing in production. We have to encourage youth to produce movies even with low costs, we should develop our production before European countries manipulate the idea of low cost production.

For these two reasons the process of cinema production become full of

Youssef Shaheen .. a star in The sky of international cinema

He is the creative director Youssef Shaheen who has interesting and beautiful style in dealing with the Egyptian and Arabic historical events. He was deeply influenced by these historical issues. This is very apparent in his treatment of some of these historical issues in his movies. He is a director who have a fine cinematic style.

Youssef Shaheen was born in 25 Jan 1926 in El Ibrahimea district, Alexandria. His father was a lawyer. Youssef Shaheen started his political activity by joining El. Wafd party, which was at that time the party of the majority, Youssef Shaheen's

cultural and social character was influenced by different and various cultures as a result of living in a city like Alexandria which had received many coming cultures. There were many of emigrants who lived in Alexandria at this particular period of time. Youssef Shaheen was a fluent speaker of French, English, Italian and Greek. He studied in San Mark School Then he joined Victoria College. He got his final certificate in 1945 and a temporary job in a bank. This job was an obstacle on his way to achieve his dreams. He was a great fan of cinema from his early childhood. His early talent declared itself when he shouted some of his colleagues in the class in Victoria college on a 8.m.m Film. This incidence is shown in his movie

"Alexandria ... why? ".. He also directed some plays. Some of them succeeded and others failed. At the end he succeeded on gaining the attention, The idea of completing his study abroad was still occupying his mind. He was longing to seeing the capital of the seventh art, Hollywood. He admired Hollywood stars very much. Despite sincerity and devotion in his study, he was not influenced by the culture and the history of the west . He used a distinctive un proceeded style in the Middle East. He introduced our heritage in a simple, clear and fine way. He also succeeded in audience. He is a director who has no place neither in his heart nor mind for fanaticism . If we make a panorama for Youssef Sheehan's works we

will find that he defended farmers, works, people of Alexandria and Nuba , people with different religions (Christians, Muslims, Jewish) people with different races (black or white). He is trying hard to reach to every single viewer even if he is different in his religion, nationality or environment. This is what sheds light on his works in Cannes Festival, specially in its 50th anniversary. They declared to the whole world his winning of the festival a word via Radio and Television. This prize did not come from no where. It was the result of hard and creative work of an Arabic artist who deserves all appreciation and respect from the Arabic viewer.

A big media set to spread the Arab identity in the U.S.A

The Arab Television inside the U.S.A is a huge institute aiming at spreading the Arab identity in the U.S.A specially among the Arabs. The most distinguishing Feature of this set is that it links up the Arab-American Families with their roots. This set also covers all the conditions, opinions and ideas of the Arabs inside the U.S.A. It supplies the viewer with news materials round the clock. So we would not be surprised if we saw all Arab Families gathering in front of the T.V screens at 4.00 p.m and turning their T.V on channel 18 because they are simply watching the Arab

-American Television. It is knows that there are many Arabic programs whether in Radio or T.V inside U.S.A specially prepared to address the Arab-American. The first transmission of the Arab-American T.V Programs was in 1991in Washington. Although all the programs are transmitted in Arabic. There are some Islamic Arabic programs in English to address the Arab-Americans who do not speak properly. The net is able to transmit over 60 hours a week with possibility to increase to 84 hour in "Ramadan". Despite the entertaining nature of most the program, the Arab Net is trying to produce programs with educational and cultural themes for children and adults. The Net did not confine its work to Arabic series and movies but it began, recently to

produce more news hours with an Arabic style. The most distinguishing feature of these programs is that it creates a direct connection between the audience and the guests in open discussions to discuss issues objectively through on air phone calls. Here are some of the most popular programs of the Arab T.V.; "Issues and opinions" introduced in English by the Lebanese journalist . Hesham Saham, "Fate to face", introduced by the Egyptian journalist Hafez El-Bendary and "An interview on air", introduced by the Egyptian journalist Abass Metwaly. This Net is broadcasting its programs by satellite to millions of Arabs inside U.S.A. There is also Wondcable company which broadcasts some Arabic programs under the name of

the "Arabian hour" including news, previews and Arabic series for three hours on channel 62. There fore, this Net has become the sole net which achieves the longest time of transmitting Arabic programs beside some cable companies which depend financially on monthly fees and advertisements. The editing of these programs depends mainly on Arab-American volunteers to guarantee the best benefit for them . Finally, we could say that despite the existence of many Arabic newspapers addressing the Arab-Americans inside U.S.A, the Arabic T.V programs remains the best and fastest way that builds a bridge between the Arab-Americans and their origins.

The real prince of the Egyptian Cinema

He is an extra ordinary actor who enjoys strong presence that can not be imitated by any other actor. This is obvious in his talent which came from a very long experience for almost 30 years in film career. Adel Adham starts his career in cinema in 1964 and throughout his career he presented to us more than 300 movies . He played characters which became after words a prominent marks in the history of the Egyptian cinema. He was unique in playing the role of the villain. He gained the name of "The Prince" of the Egyptian cinema after he succeeded in playing the character of prince Youssef Kamal in a play called "

Wedad El Ghazya" which he replayed after 17 years in a movie carries The same title of the play. This role was an addition to his history in cinema . He played this character from a new point of view differ from what he had done on the stage after the modifications made on the story and replacing actors to make a successful movie. Adel Adham in March 1928 in El Gumrok district, Bahary in Alexandria. He began his career as a cotton expert in Alexandria stock market in El Kabbary District. Working is such public districts paned the way for him to deal with the lower class and interact with them. This contributed in shaping his personality and his character as an artist. He was a great Fan of cow boys, movies and his

biggest dream was to become an actor, He finally had the opportunity when some of his friends who worked in the cinema field, including Mohamed Othman, the director Ali Reda, and the photographer Abdel Aziz Fahmy introduced him to the director Ahmed Diaa El Din. He played a role in a film called "Am I mad?" with Hussin Riad, Samir Ahmed, and Kamal El Shenawy. After words he participated in many films, such as; "Abnormal Girl" with Farid Shawky and Hend Rustom, "Bitter grape" , "Bany Hemdan,s Knight" with Farid Shawky and Laila Fawzy and "The spy" with Farid Shawky. He became after that wanted in many Films. Adel Adham refuses to call his role, the roles of evil as he is convinced that these roles are examples of some

people who exist in our life.

He used a different technique to play the uillian's role which is this use of the mind and intelligence and not using the mascles and plysical strength to reuange. His cleveness in performing such roles make him enter. Audience hearts easily. Although Adel Adham Cleuerness in performing the role of the villain, he has a very kind heart full of love and tenderness for every one. We can see his tears falling if he sees a child cring or in the moments of fore well or when some one dear is in trouble. He also was distinguished in playing the loles of goodness and the roles that express humanitarianism. He achieved a great success in his role in movies suchasi " El Sayed Keshta " , " Alienation price" and

"the lady driver" . His interest in reading literature enabled him to play in Nagieb Mahfouz novel "Chatter at night". He also played comedy, as he was a comedian by nature who loved to laough. Thus he participated in movies like, " the distinguished family " , " the most dangerous man in the world " and " the ambassador". He acted also in foreigner movieues when the production of movies stoped in Egypt in 1967 , but not for a very long time.

" Save the generation of pioneers from the circle of neglect", Zozo Nabil cries.

Zozo Nabil was a distinguished artist who had her own distinctive performance of the villain's role in most of her movies. She took the roles of the hard – hearted step mother. The dominant wife, the unfaithful mistress, and the out law who is clever in arranging conspiracies. Her appearance was one of the aspects that helped her to perform these kind of role. The sharpness of her features her strong voice, and powerful performance, all these elements made her stuck to these kinds of role throughout her long career till she finally decided to revolt .

The true name of Zozo Nabil is Aziza Imam. She was born in 6th of July, 1930 in El-Sayada Zinab street , Cairo. She got married twice and had from her first marriage her son Nabil who was an officer in the Egyptian Armed forces and died in 1973 war. She was the god mother of a whole generation of contemporary and old actresses and actors. The beginning of Zozo Nabil as an actress was in 1937 when she worked in Mukhtar Othman's theater. Her first role was in a play called " Doctor yoyo ". She played the role of Zinat Sedky's sister. She joined Youssef Wahby's team afterwards and played with him "Kais and Lubna " 1944. she played many roles in theater till 1974. during this time she was working side by side in cinema . Zozo

Nabil is considered an artist from the generation of pioneers in the Egyptian Cinema Her first appearance in cinema was when Kamal Seleem introduced her in a small role in his movie "Behind the curtain" in 1937 , Cairo. Then she worked with the director Togo Mizrahy in four movies. The most prominent one was "Salama" with Uom Kalthom in 1945. this movies was the turning point in her career as an artist. This film also revealed her talents which made the director Hassan El Imam take her in most of his films. She also participated in the first radio series which called "Love and Loyalty" . she played the role of a prostitute for 30.p. she played after that in hundreds of radio was in a series called "the mother" in 1970

directed by. Fathalla El Safty and the role of Shahrazad in "the Arabian Nights" which she played successfully for 23 years, from 1955 till 1978. her success was not confined to cinema. Theater and radio but she had a great success in television. She was one of the earliest knights who appeared in Television. She participated in many television series. Her most important T.V series are : Naasa, A ran away from the days, knocking on the door of history,. Zinab and the throne, The journey of the million toy of life time . Bakiza and Zaghlol and Shalash's family. When she went older she began to play the roles of the grand mother in the T.V series " Great Lady ". She played the roles of the mother and the grand mother with Atif el Tayb in " the

Escape", with Omar Abdel Aziz in "Dosouky effendi in a vacation ", with Mohamed Khan in " Mr. Karate", with Ashraf Fahmy in "the night of murder" and with Hany Lashin in "Donya" she played the championship in movies like "the five pounds" , directed by Mohamed Helmy with Muhssin Sarhan, "the Arab rules" directed by Ibrahim Emara, "El Kahlawy" in 1947 ," El Zanaty Khalifa" directed by Hassan Helmy with Ahamed El Bay and Fouad Gafar in 1948. Zozo Nabil worked in the public theater witch was renamed to the public culture house till she was promoted to administrative manager then a supervisor of artistic items in the arts department for four year in the 50th she was a very strict supervisor , stuck to the laws to the extent that she refused to

display a film by Mahmoud Zu El Fakar in which she played a role .

In the 1960th she worked as an assistant professor in the art of oratory for Abdel Wareth Assar in the high Institute of Cinema After that she gave her full attention to art a way from being bended in the governmental chains .

Zozo Nabil had on 15 prizes and a lot of honor certificates for her works in radio, television and theater. Her most important prize is the radio award in 1984 and the golden prize of the Egyptian Association of Cinema authors and critics, a certificate of honor the academy of art in the day of art , a certificate of honor in the 7th fest of media men in 1990, a certificate of honor from the high institute of cinema in 1992 .

the great artist Zozo Nabil had a great faith in her works. She refused the idea of retirement as she believed that the real artist can not line away from art and if so he would die. Zozo Nabil is thankful to cod that she is now harvesting what she had sewed during her long life career she said that she would not have come to her present status it she did not work hard and devoted her all efforts and lone to her work as long as she had the ability to give , she said that an artist could give up art for physical and psychological reasons and this is one of his right . Retiring because of becoming older is something that she totally refused. For her an artist is able to give and perform in all phases of his life. Despite her strong belief that

she could continue her career as an artist till the last day of her life. The cinema had neglected the abilities of Zozo Nabil for long time till finally she was appreciated by television which took good advantage of her abilities. The television had proved that she is still alive and able to give more, thereby, television had saved the generation of pioneers from being forgotten.



ZOZO NABIL